

THE 20TH CENTURY VIOLIST

SSM 81.1.13
CRO

WAYNE CROUSE, *viola*
and
MARY NORRIS, *piano*

8 p.m. in Hamman Hall
Wednesday, September 24, 1980
Tuesday, January 13, 1981
Wednesday, April 8, 1981

RICE UNIVERSITY

the
Shepherd
School
of Music



Tuesday, January 13

PROGRAM

Sonata No. 1 (1946)

Entree
Francaise
Air
Finale

Darius Milhaud
(1892-1974)

Sonata for Viola Solo, Op. 25, No. 1 (1923)

Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass
Langsam, mit viel Ausdruck

Paul Hindemith
(1895-1963)

Intermission

Sonata, Op. 147 (1974)

Moderato
Allegretto
Adagio

Dimitri Shostakovitch
(1906-1975)

Wednesday, April 8

Viola and Piano Music by American Composers

PROGRAM

Infanta Marina, Op. 147 (1960)

Vincent Persichetti
(b. 1915)

Suite (1969)

Poco andante

Allegro moderato

Allegretto

Allegro moderato

Halsey Stevens
(b. 1908)

Pastoral (1945)

Elliot Carter
(b. 1908)

Intermission

Sonata No. 2

Andante teneramente

Permutations

Largo

Allegro con moto

Ross Lee Finney
(b. 1906)

* *Kanti For Viola and Piano*

Paul Cooper
(b. 1926)

* *World Premiere*

Wednesday, September 24

PROGRAM

Sonata (1923)
Molto Moderato
Allegro energico, ma non troppo presto
Molto lento

Arnold Bax
(1883-1953)

Lachrymae (1951)
("Reflections on a song of Dowland")

Benjamin Britten
(1913-1976)

Intermission

Suite (1919)
Lento; Allegro
Allegro ironico
Lento
Molto vivo

Ernest Bloch
(1880-1959)

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during performance. Paging arrangements may be made with ushers.

NOTES

SONATA NO. 1 (1946)Darius Milhaud

Amongst Darius Milhaud's prodigious output of compositions are found two viola and piano sonatas (both dated 1944). Like his friend and fellow composer Igor Stravinsky, Milhaud frequently adapted 18th-Century tunes and "dressed them up with polytonal accompaniments" as is the case with the First Sonata. The first movement is a calm introduction with canonic interplay between the two instruments and reflective of the composer's gentle and humanistic nature. This is followed by a peasant-like dance movement far removed from the royal court of Versailles. The third movement is described by the composer as a lullaby to "rock ze baby". The Sonata ends with another lusty-type dance piece.

Mr. Crouse performed this Sonata for the composer during a master class at the Aspen Music Festival. At this occasion, Milhaud rewrote several sections of the second and fourth movements to be played an octave higher.

SONATA FOR VIOLA AND PIANO, OP. 147Dimitri Shostakovitch

This sonata was written for the Russian violist Feodor Druznyin and first performed by him in December of 1975. It is the last completed work of Shostakovitch and was intended as a tribute to Beethoven, who had so profoundly influenced his musical life. The last movement of the sonata has direct quotations from The Moonlight Sonata of Beethoven.

As with most of his later works, Shostakovitch's final opus is infused with deep and profound melancholy. This emotion is both reflected and tempered by the beauty and nobility of the viola.